

# PROSPECTUS.

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1905-1906.

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## Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

(TELEGRAPHIC ADDRESS—COUNTERPOINT, LONDON.)

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INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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## A SHORT HISTORY OF THE Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereigns still bestow the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha in 1900 the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students



were permitted to give a Concert before King George IV. in St. James's Palace. In the same and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street, acquired in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "*Metropolitan Examination*." Successful



Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over eighty years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who up to the present time have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows\* and Associates,\* the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

### CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For names of Honorary and Subscribing Members see pp. 63 and 68 to 72.

\* See pages 56 and 58.



## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

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## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 12). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

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## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a



new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.	For further particulars see page
STERNDALE BENNETT ... ..	Any branch of Music	April, 1906	22
BAUME (MANX) ... ..	Any branch of Music	Sept. 1907	34
HENRY SMART ... ..	Composition or Organ	Sept. 1908	24
LISZT ... ..	Composition or Pianoforte	Sept. 1910	25
G. A. MACFARREN ... ..	Composition	Jan. 1906	26
SIR MICHAEL COSTA ... ..	Composition	Sept. 1906	28
GORING THOMAS ... ..	Composition	April, 1907	29
JOSEPHINE TROUP ... ..	Composition	Sept. 1910	
WESTMORLAND ... ..	Singing	Annually in Dec.	22
PAPEA-ROSA ... ..	Singing	April, 1906	23
JOHN THOMAS ... ..	Singing and Instrumental alternately	Sept. 1907	25
SAINTON-DOLBY ... ..	Singing	Sept. 1907	26
GEORGE MENCE SMITH ... ..	Singing	Jan. 1907	30
ROSS ... ..	Singing	Oct. 1906	32
ANNE E. LLOYD EXHIBITION	Singing	Annually in July	34
POTTER EXHIBITION ... ..	Pianoforte	Annually in Dec.	22
LADY JENKINSON'S THALBERG	Pianoforte	March, 1906	24
ERARD CENTENARY ... ..	Pianoforte		28
SIR JOHN GOSS ... ..	Organ	Nov. 1906	23
STAINER EXHIBITION ... ..	Organ	Annually in Sept.	31
MAUD MARY GOOCH ... ..	Organ	Sept. 1908	32
ERARD CENTENARY ... ..	Harp		28
SAINTON ... ..	Violin	Jan. 1908	27
DOVE ... ..	Violin	Sept. 1906	30
BROUGHTON PACKER BATH ...	Violin	Dec. 1906	34
WESSELY EXHIBITIONS (two)	Violin	Sept. 1906	31
BROUGHTON PACKER BATH ...	Violoncello	Dec. 1906	34
ORCHESTRAL INSTRUMENTS (six) ... ..		Jan. 1907	31
ROSS ... ..	Wind Instruments	Oct. 1907	32
ASSOCIATED BOARD R.A.M. and R.C.M. (six) ... ..		Nov. 1905	31
ADA LEWIS (fifteen ; five annually) ... ..	Chosen by the Committee	Sept.	32
CAMPBELL CLARKE ... ..	Chosen by the Committee	Sept. 1906	33

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's Fees.

Further particulars of the Scholarships and Exhibitions are given on pages 22 to 35.

### PRIZES.

There are also the following thirty-four Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists



not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular Prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PALEPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

THE MELBA PRIZES (Two) for Singing.

STERNDAL BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various Branches of Study.

CHARLES RUBE PRIZE for various Branches of Study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

ADOLPH SCHLOESSER PRIZE for Transposition at Sight, etc.

JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

*Further particulars of the Prizes will be found on pp. 41 to 48.*

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for Professors and Classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (enclosed herein), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.



The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 14.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 73), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See List, pp. 64 to 67.)

## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL  
DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

\**DICTION AND ELOCUTION.*

*OPERATIC SINGING AND ACTING.*

*DRAMA.*

*DEPORTMENT.*

*FENCING AND PHYSICAL DRILL.*

*DANCING.*

*STAGE DANCING.*

*ITALIAN.*

*FRENCH. GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. (See Regulation II, p. 19.) All other Students are required to take Pianoforte as Second Study.

\* With respect to the subjects in italics, see p. 14.



Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 15.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this Class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above lists of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

### CURRICULUM.

1.—Principal Study—Two individual lessons per week of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose Principal Study is Organ Playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

*Attendance at the above Classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

12.—Wind Instrument Students accepted under the arrangement referred to on p. 13, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the Classes numbered 9, 10 and 11 is not obligatory.*

The Subjects printed in italics in the list on p. 13 are extra



to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—

Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, 20 minutes private or class of 3 to the hour.

Deportment followed by Dancing.

\*Elements of Music followed by Sight Singing.

Elocution Students :—

Elocution, 2 lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A language of the student's own choice.

\*Elements of Music followed by Sight Singing.

### FEES.

The Fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination ... ..	1	1	0
Balance of Entrance Fee on becoming a Student ... ..	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ... ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, page 14 (Wind Instruments) ... ..	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) ... ..	4	4	0
Two lessons per week (30 minutes each) ... ..	7	7	0
Additional Second Study, one lesson per week ... ..	2	2	0
Operatic Class (Ordinary Students) ... ..	1	11	6
” ” (Students who discontinue all other subjects) †	3	3	0
Dramatic Class (Ordinary Students) ... ..	2	2	0
” ” (Students who discontinue all other subjects) †	3	3	0
Diction ‡ ... ..	1	1	0
Elocution ... ..	1	1	0
Accompaniment ... ..	1	1	0
Dancing ... ..	1	1	0
Stage Dancing ... ..	1	1	0
Deportment ... ..	0	15	0
Fencing (per course of twelve lessons) ... ..	2	2	0
Italian ... ..	1	1	0
French ... ..	1	1	0
German ... ..	1	1	0

\* Not obligatory.

† See Reg. V., page 19.

‡ Free to Students whose Principal Study is Singing. See Reg. VI., page 19.



Private lessons in any of the above optional subjects may be received, by permission of the Principal, on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All Fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1905-1906.

Michaelmas Term begins MONDAY, 25th SEPTEMBER, 1905, and closes on SATURDAY, 16th DECEMBER, 1905.

Lent Term begins THURSDAY, 11th JANUARY, 1906, and closes on WEDNESDAY, 4th APRIL, 1906.

Midsummer Term begins MONDAY, 30th APRIL, 1906, and closes on SATURDAY, 21st JULY, 1906.

### ENTRANCE EXAMINATIONS, 1905-1906.\*

Entrance Examinations will be held :—

For the Michaelmas Term, Thursday, 21st September, 1905, at 9.30.

For the Michaelmas Half-Term, Wednesday, 1st November, 1905, at 3.

For the Lent Term, Monday, 8th January, 1906, at 2.

For the Lent Half-Term, Monday, 19th February, 1906, at 3.

For the Midsummer Term, Friday, 27th April, 1906, at 2.

For the Midsummer Half-Term, Wednesday, 6th June, 1906, at 3.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee (see p. 15), three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

\* For the character of this examination, see p. 12, Paying Students, paragraph 2.



### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, Opera, and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory, they receive a Certificate of their qualification as



teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation XV., p. 20.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XI. and XIII., p. 20.)

### **CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.**

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

### **LIBRARY.**

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

### **THE ANGELINA GOETZ LIBRARY.**

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 2 o'clock.

### **THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.**

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 10.



## GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their principal study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Diction Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble and Accompaniment Classes, and in all public performances of the Academy.
- III.—The Academic Year shall consist of Thirty-six weeks, divided into Three Terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Diction, for Singers; and the advantages of the Sight-Singing and Harmony Classes, the Ensemble and Accompaniment Classes, and the Orchestral and Choral Practices.
- V.—The Operatic and Dramatic Classes shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages, and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Diction Class.
- VII.—Students shall be admitted at the commencement of each Term and Half-Term.
- VIII.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.
- IX.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (viz., a plain white dress with scarlet sash) at all Public Concerts of the Academy.



- X.—As a mark of particular distinction advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.
- XI.—No Student shall be allowed to undertake any public engagement without the sanction of the Principal.
- XII.—All Scholarship-holders and Exhibitioners shall be obliged to perform when and where called upon by the Principal, whether they have an engagement or not on the date mentioned. Failure to comply with this requirement shall render such Scholar or Exhibitioner (at the discretion of the Committee) liable to suspension or dismissal from the Scholarship or Exhibition he or she may hold. Any release from this Regulation shall be left to the discretion of the Principal.
- XIII.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XIV.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.
- XV.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory, they shall receive a Certificate of their qualification. Pupils who have not studied for more than a year in the Academy shall not be considered eligible for this Examination, and applications for it shall not be received later than the next term after a pupil leaves the Institution.
- XVI.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable. The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

### BYE-LAWS RELATING TO DISTINCTIONS.

- A.—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the Term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected by the Directors Associates of the Institution.



- B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- C.—Existing Associates of the Royal Academy of Music, and Associates elected under these Bye-Laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.
- E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- G.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- H.—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see page 75).
- I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

**NOTE.**—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.



## SCHOLARSHIPS AND EXHIBITIONS.

### Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female and Male Pianists, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is £10, which is appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

W. H. CUMMINGS, THOMAS THRELFALL, and the PRINCIPAL.

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### Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £8 10s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.

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### Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

SIR WILLIAM STERNDALÉ BENNETT, M.A. et Mus.D. Cantab.,

D.C.L. Oxon., F.R.A.M. (1816—1875),

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic,



Rudiments of Geography, and English History ; and, for Candidates above eighteen, any Foreign Language of their own choice.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held at Easter, 1906.

TRUSTEES :

ARTHUR O'LEARY, H. R. EYERS, and W. FRYE PARKER.

### **Parepa-Rosa Scholarship.**

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held at Easter, 1906.

TRUSTEES :

A. RANDEGGER, J. H. EVANS, and the PRINCIPAL.

### **Sir John Goss Scholarship.**

Founded by subscription, 1875, as a testimonial to

SIR JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the Royal College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the Royal College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The last competition was held at Michaelmas, 1900. Applications should be addressed to the Hon. Secretary, Royal College of Organists, Kensington Gore, S.W.

TRUSTEES :

Sir G. C. MARTIN, JOHN NORBURY, and H. GOSS.



### **Chalberg Scholarship.**

Founded by subscription raised by Lady Jenkinson, 1877, in memory of  
SIGISMUND THALBERG (1812—1871),  
Pianist and Composer.

This is open for competition biennially by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

Candidates are required to pay an entrance fee of One Guinea.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in March, 1906, and will be for Female Candidates.

#### TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD, and the PRINCIPAL.

### **Henry Smart Scholarship.**

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about £17 a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

The next competition will be by Male Candidates, in September, 1908.

#### TRUSTEES :

JOHN CLARKE CROSTHWAITE McCaul, THOMAS THRELFALL, and the  
PRINCIPAL.

### **John Thomas (Welsh) Scholarship.**

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS (Pencerdd Gwalia),

Harpist to the King.

This is competed for triennially in September by Vocalists (who must be under twenty-one years of age) and Instrumentalists (who must be under eighteen) of both sexes, at alternate elections. Candidates



must not be, nor ever have been, pupils of any public metropolitan institution for musical instruction, and either they or their parents must have been born in Wales.

Each Candidate is required to pay a fee of Half-a-Guinea on entering his or her name, and must produce certificate of birth.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by Vocalists, and will be held in September, 1907.

TRUSTEES :

JOHN THOMAS, SIR JOHN WILLIAMS, BART., M.D., STEPHEN EVANS,  
and the PRINCIPAL.

### **Liszt Scholarship.**

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

With which is incorporated the

### **Bache Scholarship.**

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic, and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local or other Examinations held by any British University.

The last competition was held in September, 1905.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.



### **Sainton-Dolby Scholarship.**

Founded by subscription, 1886, in memory of  
 CHARLOTTE HELEN SAINTON-DOLBY, F.R.A.M. (1821—1885),  
 Contralto Singer and Composer.

This is open for competition triennially by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The next competition will be for Soprano Vocalists, and will be held in September, 1907.

#### TRUSTEES :

EDWARD LLOYD, CHARLES SANTLEY, SIR A. C. MACKENZIE,  
 and EDWARD E. COOPER.

### **Macfarren Scholarship.**

Founded by subscription, 1888, in memory of  
 SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., Mus. Doc.  
 Cantab. et Oxon. et Dub. ; F.R.A.M. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This is open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and is awarded for promise in Musical Composition. Certificates of birth must be produced. Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second Competition.



The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance that may remain in their hands.

The last competition was held in January, 1903.

TRUSTEES :

THOMAS THRELFALL, SIR A. C. MACKENZIE, and EDWARD E. COOPER.

### Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Violinist and Composer,

Professor of the Violin at the Royal Academy of Music,  
1845—1890.

This Scholarship is awarded for promise in Violin-playing, and is competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the Musical Examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the Musical Examination who shall have failed to pass such preliminary Literary Examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship is about £21, but is subject to fluctuation.

The next competition will take place in January, 1908.

TRUSTEES :

EDWARD E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

### Erard Centenary Pianoforte Scholarship.

The Gift of

DANIEL MAYER, Esq., J.P.

In celebration of the Centenary of the establishment of  
Messrs. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of thirteen and twenty-two, and to persons within the same limits of age who are not British-born, but who have been resident in Great Britain for a period of at least five years, and is awarded to the Candidate whom the judges shall consider to possess such



latent talent, and to show such promise of musical ability, as to render it likely that he or she will take a high future position as a Pianist. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate is entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The last competition took place in September, 1904.

### **Erard Centenary Harp Scholarship.**

Presented by DANIEL MAYER, Esq., J.P.

This Scholarship is open to British-born subjects of either sex between the ages of fourteen and twenty-one years, and to persons within the same limits of age who are not British-born, but who have been resident in Great Britain for a period of at least five years immediately preceding the date of the competition.

Candidates are required to pay an entrance fee of One Guinea on sending in their names. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, subject to the usual powers of determination by the Committee of Management.

The Scholarship is awarded to that Candidate whom the judges shall consider to possess such latent talent, and to show such promise of musical ability, as to render it likely that he or she will take a high future position as a Harpist.

The last competition took place at Michaelmas, 1902.

### **Sir Michael Costa Scholarship.**

For Composition.

The bequest of

SIR MICHAEL COSTA, Hon. R.A.M. (1808—1882),

Composer and Conductor.

This Scholarship is open to Male Candidates, who must be natives of England or Wales, and is to be awarded for ability in Composition, especially as regards the faculty of inventing Melody. Candidates must be under the age of twenty-one years on the date of competition, and must produce satisfactory evidence thereof. They are required to pass a preliminary Examination in general education before entering the Musical Competition. Subjects: English Grammar and Orthography, Elementary Arithmetic, Geography and English History, and, for candidates above eighteen, any Foreign Language of their own choice. Exemption from this Examination may be granted to Candidates producing an University Local Certificate or other satisfactory evidence of proficiency. An entrance fee of One Guinea is payable.

The successful Candidate is entitled to three years' free tuition in the Academy. The Committee have power to extend the tenure to four or five years in cases of exceptional talent or promise, and to determine it at any time if the Scholar fail to make adequate progress.

The last competition took place at Michaelmas, 1902.

TRUSTEES :

HERBERT BLADES, ALFRED WM. ORAM.



## Goring Thomas Scholarship.

Founded by Subscription, 1892, in Memory of  
ARTHUR GORING THOMAS (1850—1892), Composer.

This Scholarship is open to British-born subjects of either sex who shall be not less than eighteen years of age on the date of competition. Candidates are required to undergo a Literary Examination in general education previous to the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Geography, English History, and French or German. Candidates will be required to pay an entrance fee of One Guinea on sending in their names.

A Candidate is exempt from the Literary Examination if he or she can produce a certificate of either of the University Local Examinations, or otherwise give satisfactory proof of having reached the necessary standard of education. Each Candidate must send in a dramatic musical composition, with a declaration that it is his or her own unaided work. The Candidate may then be summoned to a *viva voce* examination before the Judges, that they may obtain an insight into his or her state of musical and general culture.

The successful Candidate will be entitled to three years' musical education at the Royal Academy of Music, subject to determination at any time if the Scholar fail to make satisfactory progress with his studies, or to observe the regulations imposed by the Committee of Management.

In case of exceptional talent or promise, the period of tenure may be extended by one year. The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance of revenue that may remain in their hands.

The last competition was held at Easter, 1904.

### TRUSTEES:

BARCLAY SQUIRE, CARL DERENBERG, and HENRY VINCENT HIGGINS.

## Dove Scholarship.

For Violin Playing.

Founded in 1896 by bequest of the late  
MR. EDWIN SAMUEL DOVE, of Kilsby, Northamptonshire.

This Scholarship is to be competed for by Male and Female British Candidates, who must be under the age of eighteen on the date of the Examination. Candidates must not be, nor ever have been, Students at the Royal Academy of Music. The value of the Scholarship is about £32 per annum; it is tenable for three years, and is awarded to that Candidate who shall be adjudged to possess such talent as to render it likely that he or she will attain to a high position as a Violinist. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared, and, in cases of exceptional talent or promise, have power to extend its tenure by one year.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects: Ortho-



graphy and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

An entry fee of One Guinea is payable by each Candidate.

The next competition will take place in September, 1906.

TRUSTEES :

EDWARD E. COOPER, SIR ALEXANDER CAMPBELL MACKENZIE,  
and THOMAS THRELFALL.

### George Mence Smith Scholarship.

Founded by Bequest, 1896.

This Scholarship is competed for biennially by Male and Female Vocalists at alternate elections. Candidates must not be, nor ever have been, Students at the Royal Academy of Music, and must be, in the case of Males, under the age of twenty-three, and in the case of Females, under the age of twenty-one years on the date of the Examination. The value of the Scholarship is about £26 per annum. The Scholarship is tenable for two years, and is awarded to that Candidate who exhibits the best voice in conjunction with musical aptitude. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared. Candidates are required to prepare two pieces, of their own selection, one florid and one declamatory; and such pieces may be in any of the following languages : in English, French, German, Italian, or Latin.

An entry fee of One Guinea is payable by each Candidate.

The next competition will be for Female Candidates, and will take place in January, 1907.

TRUSTEES :

SIR ALEXANDER CAMPBELL MACKENZIE, THOMAS THRELFALL,  
and EDWARD E. COOPER.

### Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions.

Six Exhibitions, founded in 1897 in commemoration of the Diamond Jubilee of Her late Most Gracious Majesty Queen Victoria, are offered by the Associated Board of the Royal Academy of Music and the Royal College of Music, and are competed for annually by Candidates who have passed with Honours the School and Local Examinations of the Associated Board. Three Exhibitions are tenable at the R.A.M. and R.C.M. respectively. Successful Candidates are entitled to two years' free musical education.

The competitions take place in November. Particulars of the next competition, in 1905, will be duly announced by the Associated Board, 14, Hanover Square, London, W.



## Wessely Exhibitions.

Presented by MR. HANS WESSELY, Hon. R.A.M.

These Exhibitions are each of the value of £25 per annum and are tenable for three years, the amounts being devoted towards the payment of the fees of the holders thereof.

They are open to Male and Female Candidates under seventeen years of age on the day of the competition. Candidates must not be, nor ever have been, pupils of the Royal Academy of Music.

The next competition will be held at Michaelmas, 1906.

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## Stainer Exhibition.

For Organ Playing.

An Exhibition of the value of £20, the gift of a friend of the Academy who desires to remain anonymous, will be awarded annually by the Committee of Management to the best Candidate for admission as a Student in Organ Playing at the ordinary entry of new Students at Michaelmas.

Further particulars will be sent to intending Candidates on application to the Secretary.

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## Orchestral Instruments Scholarships.

Six Free Open Scholarships have been instituted by the Committee of Management, and came into operation in Lent Term, 1901.

The Scholarships are open to British subjects not exceeding 25 years of age, and the holders thereof receive free musical education at the Academy for a period of three years. In cases of exceptional merit the term may be extended at the discretion of the Committee.

The next competition will be held in January, 1907.

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## Ross Scholarships.

Founded 1901 by Bequest of the late  
MR. ROGER ROWSON ROSS, of Manchester.

Two Scholarships of the annual value of about £60 each, one for playing on a Wind Instrument and the other for a Vocalist (male and female at alternate elections) will be competed for by students of the Royal Academy of Music under conditions to be determined by the Governing Bodies of the Institution. The winners are entitled to two or three years' free musical education at the discretion of the Committee.

The next competition will take place about Michaelmas, 1906, for Male Vocalists, and Michaelmas, 1907, for Wind Instrumentalists.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.



### The Ada Lewis Scholarships.

Founded by Mrs. ADA HANNAH LEWIS, July, 1901.

Five of these Scholarships will be competed for annually in September, at the Royal Academy of Music, or such other place as the Committee of Management may appoint. The subjects will be chosen by the Committee of Management, and announced about July in each year.

The Scholarships are open to British subjects of either sex not exceeding twenty-two years of age, except that in the case of female vocalists the Candidates must not be over 20 years of age. No one shall be eligible who is or ever has been a student of either the Royal Academy of Music or the Royal College of Music.

Only such Candidates are eligible for the Musical Competition as shall pass a preliminary examination in the following subjects: English Orthography and Grammar, Elementary Arithmetic and the Rudiments of Geography and English History, or shall produce a certificate that he or she has passed a satisfactory examination at any of the local or other examinations held by a British University.

Each Candidate is required to pay an Entrance Fee of One Guinea.

The successful Candidates are entitled to three years' free musical education at the Royal Academy of Music.

Full information as to the conditions of the Competition may be obtained on application to the Secretary.

#### TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and T. THRELFALL.

### The Maud Mary Gooch Scholarship.

Founded by HENRY CUBITT GOOCH, July, 1902, in memory of his Mother.

This Scholarship is open to British-born subjects of either sex between the ages of fourteen and twenty-one years on the date of the competition, and will be awarded to that candidate who exhibits the greatest promise in organ playing. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music.

Candidates must not have been students of any one of the three great Metropolitan schools of music within a period of three years from the date of the competition.

Candidates will be required to play two pieces of their own selection of different character (a slow and a fast piece), or such portions thereof as the Examiners may desire, and a piece at first sight chosen by the Examiners.

The Scholarship will be awarded subject to the ordinary rules and regulations of the Academy as published in the prospectus.

An Entry Fee of One Guinea is payable by each Candidate on entering his or her name.

The next competition will be held September, 1908.

#### TRUSTEES :

E. E. COOPER, LUDOVIC G. GOETZ, and H. CUBITT GOOCH.



### **The Campbell Clarke Scholarship.**

Founded 1903, in affectionate memory of the late Sir GEORGE RICHARD CAMPBELL CLARKE, by his Widow.

This Scholarship is open to British subjects of either sex, within certain limits of age, according to the subject for which the Scholarship is offered on any particular occasion. The subject of competition is fixed by the Committee of Management from time to time, and duly announced by them, and competitions are to be held under conditions determined by them.

The successful Candidate will be entitled to three years' free tuition at the Academy, subject to his or her due fulfilment of the rules and regulations of the Institution. The Committee are empowered at their discretion to withhold the Scholarship on any occasion when the Examiners may report that no Candidate has shown a sufficient degree of proficiency to be worthy of presentation, and in such case to again offer the Scholarship for competition.

Each Candidate is required to pay an Entry Fee of One Guinea, and to furnish a certificate of birth, or such other evidence thereof as may be acceptable to the Committee.

The next competition will take place in September, 1906.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Broughton Packer Bath Scholarships.**

Founded by Bequest of Mr. BROUGHTON PACKER, 1903.

These Scholarships are for Violin and Violoncello Playing respectively, and are tenable for three years, subject to the usual Regulations of the Royal Academy of Music.

The Violin Scholarship is open to male and female British subjects between the ages of fourteen and twenty-one years.

The Violoncello Scholarship is open to male British subjects between the ages of fourteen and twenty-one years.

The competitions for same will be held triennially on or about the 13th day of December, under conditions to be settled by the Committee of Management and announced by them. The winners are entitled to three years' free musical education at the Academy.

The next competitions will take place during December, 1906.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Anne E. Lloyd Exhibition.**

This Exhibition is awarded annually to that student (male or female) who does best at the Annual Examinations in Elements of Music and Singing.

The Exhibition is open for competition to all Students of the Academy of either sex of at least two years' standing, whose principal



subject of study is Singing, and who already hold the Bronze Medal for that subject. The Committee of Management may withhold the Exhibition if in the opinion of the Examiners no Candidate is worthy of the Award.

The amount of the Exhibition is about £12, which will be applied towards the payment of the winner's fees for a further year's study at the Royal Academy of Music.

No Student who shall have received the award shall be eligible to compete for the Exhibition at any future time.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Baume (Manx) Scholarship.**

Founded in 1904 out of the estate of the late PETER HENRY JOSEPH BAUME, of Douglas, Isle of Man.

This Scholarship is awarded for promise in any branch of Music, to Candidates between the ages of 14 and 22 years. The Scholarship is tenable only by persons born in the Isle of Man, or born of Manx parents, within certain limitations.

Candidates are required to pay an entrance fee of one guinea on entering their names, and must produce a certificate of birth. They must pass an Examination in general education previous to the musical competition; Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations, or who shall have attained such a position at School or College as the Committee may consider sufficient. Such exemption must be claimed when sending in entry form, and must be accompanied by certificate referred to. The Examination and Competition will be held at convenient centres.

The successful Candidate is entitled to three years' free instruction in the Academy, subject to the Regulations of the Committee of Management. The next competition will be held in September, 1907.

TRUSTEES :

SIR ALEXANDER CAMPBELL MACKENZIE, DALRYMPLE MAITLAND,  
FRANK JOHN JOHNSON, and GEORGE FREDERICK CLUCAS.

### **Josephine Troup Scholarship.**

Founded by Miss E. J. TROUP, 1905.

This Scholarship is open to British-born females (whether studying at the Royal Academy of Music or not) who will be not less than 15 and not more than 25 years old on the first day of the month in which the Competition is held. It is to be awarded to the Candidate who, in the opinion of the Examiners, shall show the greatest promise of distinction in the Composition of Musical Works of importance (as distinguished from songs and trivial compositions), and particularly of Orchestral Works.



The Scholarship may be withheld if no Candidate of sufficient merit appears. The Scholarship is tenable for five years (subject to the Regulations of the Academy), and in cases of exceptional merit the tenure may be extended by one or two years. The value is Thirty-three Guineas per annum, which amount will be applied to the payment of the Scholar's fees at the Royal Academy of Music, or at such other Institution either in Great Britain or abroad as shall be determined by the Committee of Management.

The first competition was held on 13th July, 1905.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Lilian Eldée Scholarship.**

Founded by C. W. E. DUNCOMBE, Esq., 1905.

This Scholarship is held at the Royal Academy of Music and the Royal College of Music alternately, and in the case of the R.A.M. is conferred by the Committee of Management upon such female vocalist as may in their judgment be most deserving thereof.

The annual value is at present £60 per annum, which sum is to be devoted to the assistance of the Scholar in the further development of her art, either in England or abroad. The Committee may at their discretion elect a Scholar for two years, or two Scholars for one year each.

TRUSTEES :

C. W. E. DUNCOMBE, Hon. SPENCER LYTTTELTON, W. H. LESLIE,  
SIR ALEXANDER C. MACKENZIE, and SIR C. HUBERT PARRY.

### **Bowen Gift.**

Presented by EDWARD BOWEN, Esq., July, 1905.

This Gift is of the value of £17 per annum, and is to be presented annually for seven years to such Students as the Principal may think most deserving thereof, as an assistance towards the payment of his tuition fees at the Academy.



## KING'S SCHOLARS.

GEORGE HALL ... ..	1834	CATHERINE HALLS ... ..	1834
H. BRINLEY RICHARDS ... ..	1834	LOUISA HOPKINS ... ..	1834
H. BRINLEY RICHARDS (re-elected)	1836	ELIZABETH G. JONAS ... ..	1836
F. BOWEN JEWSON ... ..	1837	CHARLOTTE HELEN DOLBY ... ..	1837
CHAPPELL BATCHELOR ... ..	1838	ELIZABETH G. JONAS (re-elected)	1838
SAMUEL JOHN NOBLE ... ..	1839	KATE LODER ... ..	1839
JOHN CRONIN ... ..	1840	EMMA BENDIXEN ... ..	1840
CHARLES JAMES TOMS ... ..	1841	KATE LODER (re-elected) ... ..	1841
WILLIAM WATSON ... ..	1842	M. A. BARKER ... ..	1842
SEBASTIAN HARRIS ... ..	1843	ELIZABETH CHAMBERLAIN ... ..	1843
WILLIAM H. PALMER ... ..	1844	GEORGIANA POULTER ... ..	1844
ALEXANDER SIMMONS (one year)	1844	MARY E. SMITH ... ..	1845
HENRY WEIST HILL ... ..	1845	SOPHIA JULIA WOOLF ... ..	1846
HENRY C. BANISTER ... ..	1846	DOROTHY WATKINS ... ..	1847
WILLIAM G. CUSINS ... ..	1847	SOPHIA JULIA WOOLF (re-elected)	1848
HENRY C. BANISTER (re-elected)	1848	BERTHA M. STREET ... ..	1849
WILLIAM G. CUSINS (re-elected)	1849	EMILY SADLER ... ..	1850
WILLIAM H. AYLWARD ... ..	1850	ROSETTA VINNING ... ..	1851
JOHN FRANCIS BARNETT ... ..	1851	JANETTA AYLWARD ... ..	1852
HENRY BAUMER ... ..	1852	ROSA P. LYNE ... ..	1853
JOHN FRANCIS BARNETT (re-elected) ... ..	1853	ROSETTA VINNING (re-elected)	1853
CHARLES W. ISAAC ... ..	1854	SUSAN CAZALY ... ..	1854
CHARLES W. ISAAC (re-elected)	1856	SARAH L. KILPACK ... ..	1856
GEORGE H. THOMAS ... ..	1858	CHARLOTTE TASKER ... ..	1858
JOHN P. HILL ... ..	1860	AGNES ZIMMERMANN ... ..	1860
ALEX. CAMPBELL MACKENZIE	1862	AGNES ZIMMERMANN (re-elected)	1862
FRANCIS RALPH ... ..	1864	MARGARET WATTS ... ..	1864
WILLIAM SHAKESPEARE ... ..	1866	MATHILDE BAUERMEISTER ... ..	1865
		CLARA C. TOVEY ... ..	1866

## POTTER EXHIBITIONERS.

ELIZABETH ROBERTINE HENDERSON ... ..	1860	ANNIE CANTELO (Honorary Exhibitioner) ... ..	1882
GEORGE H. THOMAS ... ..	1861	LILIAN MUNSTER ... ..	1882
HENRY R. EYERS ... ..	1862	GEORGE JOHN BENNETT (re-signed) ... ..	1883
ROSA A. BRINSMEAD ... ..	1862	G. W. F. CROWTHER (two terms)	1884
RIDLEY PRENTICE ... ..	1863	DORA BRIGHT ... ..	1884
ADELHEIT KINKEL ... ..	1864	STEWART MACPHERSON ... ..	1885
ARTHUR FOX ... ..	1865	ETHEL M. BOYCE ... ..	1886
EMMA BUER ... ..	1866	WILLIAM JOHN KIPPS ... ..	1887
WILLIAM TOWNSEND ... ..	1867	AMY E. HORROCKS ... ..	1888
MARY E. CHRISTIAN ... ..	1868	FRANK HOLLIS ... ..	1889
MALCOLM HEYWOOD ... ..	1869	ETHEL BARNES ... ..	1890
AGNES A. CHANNELL ... ..	1870	CUTHBERT H. CRONK ... ..	1891
WILLIAM A. HOWELLS ... ..	1871	CATHERINE RODBARD ... ..	1892
FLORENCE A. BAGLEHOLE ... ..	1872	FRITZ W. READ ... ..	1893
WALTER FITTON ... ..	1873	ISABEL COATES ... ..	1894
ALICE MARY CURTIS ... ..	1874	JOSEPH C. HOLBROOK (resigned)	1895
F. W. W. BAMPFYLDE ... ..	1875	R. NEVILLE FLUX (two terms)	1896
KATE STEEL ... ..	1876	GERTRUDE PEPPERCORN ... ..	1896
F. W. W. BAMPFYLDE (re-elected)	1877	CYRIL WILTON COLE ... ..	1897
ALICE BORTON ... ..	1878	MABEL COLYER ... ..	1898
R. HARVEY LÖHR ... ..	1879	ARTHUR ERSKINE NEWSTEAD	1899
MARGARET GYDE (resigned) ... ..	1880	MARION WHITE ... ..	1900
BEATRICE F. S. DAVENPORT (addl.), per Miss AGNES ZIMMERMANN ... ..	1880	FELIX GERALD SWINSTEAD ... ..	1901
AMY HARE (two terms) ... ..	1881	IRENE SCHARRE ... ..	1902
WILLIAM G. WOOD ... ..	1881	EMILE D'OISLY ... ..	1903
		MARGARET BENNETT ... ..	1904



## WESTMORLAND SCHOLARS.

ELIZABETH ROBERTINE HENDERSON ... ..	1861	HILDA WILSON ... ..	1880
AMELIA ANN HODGSON ... ..	1862	HILDA WILSON (re-elected) ... ..	1881
EDITH WYNNE ... ..	1863	CHARLOTTE THUDICHUM... ..	1882
ARABELLA SMYTH ... ..	1864	ELEANOR REES ... ..	1883
EMMA BUE... ..	1865	KATE MCKRILL ... ..	1884
MARY E. CHRISTIAN ... ..	1866	BLANCHE MURRAY ... ..	1885
LINDA SCATES (Extra Scholar) ... ..	1866	JULIA NEILSON ... ..	1886
LOUISA VOKINS (Extra Scholar) ... ..	1866	GRETA WILLIAMS ... ..	1887
ALFRED KELLEHER (Extra Scholar) ... ..	1866	MARIE HOOTON ... ..	1888
STEPHEN KEMP (Extra Scholar) ... ..	1866	EDITH C. SIVITER ... ..	1889
ALWINA LOHMAN (Valleria) ... ..	1867	JOHN WALTERS ... ..	1890
REBECCA JEWELL ... ..	1868	KATE COVE ... ..	1891
GEORGINA MAUDSLEY ... ..	1869	ARTHUR APPELEY ... ..	1892
MARY CRAWFORD ... ..	1870	MARY THOMAS ... ..	1893
ANNIE BUTTERWORTH ... ..	1871	BERTRAM H. WALLIS ... ..	1894
EMMA L. BEASLEY ... ..	1872	LILIAN COOMBER ... ..	1895
EMMA L. BEASLEY (re-elected) ... ..	1873	ROBERT RADFORD ... ..	1896
CHARLOTTE AGNES LARKCOM... ..	1874	ETHEL MARY WOOD ... ..	1897
MARIE DUVAL ... ..	1875	GEORGE HENRY GARDNER ... ..	1898
MARIAN WILLIAMS ... ..	1876	LILIAN M. D. KENT ... ..	1899
MARIAN WILLIAMS (re-elected) ... ..	1877	ERNEST TORRENCE ... ..	1900
MAUD CORNISH ... ..	1878	KATIE E. B. MOSS ... ..	1901
MARIAN MCKENZIE ... ..	1879	BASIL FRANKLIN TAYLOR ... ..	1902
		GWLDYD ROBERTS ... ..	1903
		EMILE d OISLY ... ..	1904

## STERNDALE BENNETT SCHOLARS.

TOBIAS AUGUSTUS MATTHAY... ..	1872	EDWARD CUTHBERT NUNN ... ..	1888
CHARLTON TEMPLEMAN SPEER ... ..	1874	ERNEST SKIPSEY ... ..	1890
TOM SILVER (resigned) ... ..	1876	STANISLAUS SZCZEPANOWSKI... ..	1892
HENRY J. COCKRAM (two terms) ... ..	1877	THEOPHIL WENDT ... ..	1894
HENRY J. COCKRAM (re-elected) ... ..	1878	JOSEPH CHARLES HOLBROOK ... ..	1896
WILLIAM G. WOOD (five terms) ... ..	1878	FELIX GERALD SWINSTEAD ... ..	1898
STEWART MACPHERSON ... ..	1880	HENRY OSCAR FRANKLIN... ..	1900
GEORGE W. F. CROWTHER ... ..	1882	EDWIN YORK BOWEN ... ..	1902
SEPTIMUS WEBBE ... ..	1884	NORMAN MAYHEW ... ..	1904
ALBERT FOX ... ..	1886		

## WELSH CHORAL UNION SCHOLAR.

MARY DAVIES ... ..	1873
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## PAREPA-ROSA SCHOLARS.

ANNIE ELIZABETH BOLING-BROKE ... ..	1874	EDITH MARY HANDS ... ..	1890
CLARA SAMUEL ... ..	1876	ALICE A. SIMONS ... ..	1892
MARIAN MCKENZIE ... ..	1878	LILLIAN LOUISA CROSBY... ..	1894
CHARLOTTE THUDICHUM... ..	1880	EMILY GERTRUDE DRINKWATER ... ..	1896
KATE WINIFRED PAYNE ... ..	1882	GERTRUDE LYDIA HARVEY ... ..	1898
FANNY ELIZA ROWE... ..	1884	MILDRED FRANCES JONES ... ..	1900
LILLY A. CRABTREE... ..	1886	IDA KAHN ... ..	1902
EMILY SQUIRE ... ..	1888	GLADYS BOOTH ... ..	1904

## SIR JOHN GOSS SCHOLARS.

ERNEST FORD ... ..	1875	WILLIAM HENRY BELL ... ..	1889
EDWIN H. LEMARE ... ..	1878	EUSTACE TURNER ... ..	1894
CHARLES WILKES (resigned) ... ..	1881	STANLEY R. MARCHANT ... ..	1900
LEWIS GODFREY THOMAS ... ..	1884		



**LADY GOLDSMID SCHOLARS.**

ETHEL GOOLD ... .. 1876	ANNIE V. MUKLE ... .. 1883
BEATRICE FRANCES SARAH DAVENPORT... .. 1878	LILIAN MUNSTER ... .. 1884
DINAH SHAPLEY ... .. 1880	ETHEL M. BOYCE ... .. 1885
MARGARET GYDE ... .. 1881	DORA BRIGHT ... .. 1886
ANNIE CANTELO... .. 1882	EDITH L. YOUNG ... .. 1887
	CATHERINE ROXBARD ... .. 1888

**SIR FRANCIS GOLDSMID SCHOLAR.**

CLARA COOPER... .. 1876
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**PROFESSORS' SCHOLARS.**

JULIA DE NOLTE (Violin)... .. 1876	WILLIAM SUTTON (Violin) ... .. 1878
ALFRED HARPER (Double Bass) 1876	CHARLES F. E. CATCHPOLE (Horn) ... .. 1878

**BALFE SCHOLARS.**

WILLIAM SEWELL ... .. 1876	STEWART MACPHERSON ... .. 1882
PERCY STRANDERS ... .. 1877	STEWART MACPHERSON (re-elected) ... .. 1883
GEORGE JOHN BENNETT ... .. 1878	ALBERT FOX ... .. 1884
GEORGE JOHN BENNETT (re-elected) ... .. 1879	TOM HARRISON FREWIN ... .. 1885
GEORGE JOHN BENNETT (re-elected) ... .. 1880	ARTHUR E. GODFREY ... .. 1886
FREDERICK K. HATTERSLEY ... 1881	REGINALD STEGGALL ... .. 1887

**THALBERG SCHOLARS.**

ALICE HEATHCOTE ... .. 1877	STANISLAUS SZCZEPANOWSKI (resigned) ... .. 1891
PERCY STRANDERS (resigned) ... 1879	PERCY HARMON (five terms) ... 1892
ARTHUR DACE (two terms) ... 1881	EDITH OSBORNE GREENHILL ... 1893
MARGARET GYDE ... .. 1881	CLAUDE FREDERIC POLLARD... 1895
ARTHUR DACE (re-elected) ... 1883	ELSIE ELLEN HORNE ... .. 1897
MARIE JAMES ... .. 1885	FELIX GERALD SWINSTEAD ... 1899
EDGAR HULLAND ... .. 1887	ROSAMOND LEY ... .. 1901
MAUDE RIHLL ... .. 1889	
AMBROSE COVIELLO ... .. 1903	

**NOVELLO SCHOLAR.**

WILLIAM SEWELL ... .. 1879
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**HENRY SMART SCHOLARS.**

WILLIAM JOHN KIPPS ... .. 1884	NELLIE MAUD WEASER ... .. 1899
ROBERT HOUSTON MACDONALD 1890	MONTAGUE FAWCETT PHILLIPS 1902
HARRIETT CLAIBORNE DIXON	KATHLEEN ROBINSON ... .. 1905
GEORGE D. CUNNINGHAM ...	

**JOHN THOMAS SCHOLARS.**

ANN ELIZABETH GRIFFITH ... 1883	SIDNEY A. FREEDMAN ... .. 1893
ANEURIN JENKINS (resigned) ... 1886	KATE WILLIAMS ... .. 1896
LLEWELA DAVIES (two years)... 1887	BEATRICE EVELINE JONES ... 1899
LLEWELA DAVIES (re-elected one year) ... .. 1889	ALICE MAUD LEWIS ... .. 1902
CATHERINE WILLIAMS ... .. 1890	PERCY HUGHES ... .. 1904



**LISZT SCHOLARS.**

GRACE MARY HENSHAW ... ..	1887	WINIFRED CHRISTIE ... ..	1900
IDA C. BETTS ... ..	1892	PERCY HUGHES... ..	1905
REGINA DRUIFF... ..	1897		

**SAINTON-DOLBY SCHOLARS.**

AMY AUGARDE (resigned) ...	1888	ELIZABETH E. A. M. M. WEBB..	1897
BESSIE DORE (five terms)... ..	1889	MARY THOMPSON WILSON ...	1900
HANNAH HOTTEN (three terms)	1891	MARY EVELYN SKINNER ...	1903
WINIFRED B. PEAKE (six terms)	1892	ETHEL M. POUND ... ..	1904
MINNIE F. TEMPLE CULLIS ...	1894		

**MACFARREN SCHOLARS.**

GRANVILLE R. BANTOCK ... ..	1889	ADAM VON AHN CARSE ... ..	1899
LLEWELA DAVIES ... ..	1892	ARNOLD E. T. BAX ... ..	1903
PERCY HILDER MILES ... ..	1896		

**SAINTON SCHOLARS.**

FLORENCE ELIZABETH MOSS ...	1893	RONALD MACKENZIE ... ..	1903
ELSIE M. SOUTHGATE ... ..	1897	ELSIE WINIFRED OWEN... ..	1905
MARJORIE OLIVE HAYWAR ...	1900		

**ERARD CENTENARY PIANOFORTE SCHOLARS.**

MABEL EVELYN BIGG ... ..	1892	HUBERT C. V. GASCOIGNE ...	1901
S. MARGUERITE H. C. ELZY ...	1895	IRENE SCHARRE ... ..	1904
EDWIN YORK BOWEN ... ..	1898	SYDNEY ROSENBLOOM ... ..	1904

**ERARD CENTENARY HARP SCHOLARS.**

ANNIE MARY HUGHES ... ..	1895	MONTAGU CHRISTIE BUTLER...	1902
GWENDOLINE ALICE E. MASON	1898		

**SIR MICHAEL COSTA SCHOLARS.**

R. NEVILLE FLUX ... ..	1897	BENJAMIN JAMES DALE... ..	1902
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**GORING THOMAS SCHOLARS.**

HARRY FARJEON ... ..	1897	HUBERT C. BATH ... ..	1904
PAUL WALFORD CORDER... ..	1901		

**DOVE SCHOLARS.**

EDWIN SPENCER DYKE ... ..	1897	GLADYS CLARK ... ..	1903
RUTH CLARKSON ... ..	1901		

**GEORGE MENCE SMITH SCHOLARS.**

HENRY ALFRED ROJAS ... ..	1897	ANNIE MAUD THORNTON ...	1903
MARY ISABEL REANEY ... ..	1899	JOSEPH MELVIN NIGHTINGALE	1905
DALTON BAKER ... ..	1901		



## ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. LOCAL CENTRE EXHIBITIONERS.

HORACE BOWEN ... ..	1897	F. MARGARET BENNETT (extended)	1902
F. MARGARET SCOTT ... ..	1899	DOROTHY L. GRINSTEAD (ex-	
HARRIET TATTERSALL ... ..	1899	tended one year) ... ..	1903
AMY AMELIA JOYNER ... ..	1899	GWENDOLEN GRIFFITHS (ex-	
F. MARGARET BENNETT ... ..	1900	tended one year) ... ..	1903
PHOEBE WYNN ELIAS ... ..	1900	HELEN F. E. BOYD ... ..	1903
NORAH CHRISTINE UNDERHILL	1900	ISABEL F. HARVEY ... ..	1903
WINIFRED R. E. RICHARDSON...	1901	MARJORIE MIDDLETON WIGLEY	1904
MARY ELIZA MOSS ... ..	1901	GLADYS VANDAMM ... ..	1904
IRENE SCHARRER ... ..	1901	HILDA PEPPERCORN (twice ex-	
CONSTANCE RUBY VANSTONE ...	1902	tended) ... ..	1904
HILDA PEPPERCORN ... ..	1902	CONSTANCE M. WALDEN ... ..	1905

## WESSELY EXHIBITIONERS.

HILDA FLORENCE M. BARNES...	1899	E. ROWSBY WOOF ... ..	1903
JESSIE SMITHER (resigned) ...	1899	THOMAS MORGAN ... ..	1904
IVY LILIAN ST. AUBYN ANGOVE	1901		

## STAINER EXHIBITIONERS.

JESSIE BARRETT HANDLEY ... ..	1900	GILBERT J. LEDGER ... ..	1903
WILLIAM T. UPSHER... ..	1901	EDGAR CARR ... ..	1905
ELSIE FRANCES COCKS ... ..	1902	SWIDENBANK, G. ... ..	1905

## ORCHESTRAL INSTRUMENT SCHOLARS.

HENRY H. STANISLAUS (Oboe)	1901	ERNEST WM. BUSBY (Bassoon)	1904
ALFRED EDWIN BRAIN (Horn)	1901	NORAH CRUMP (Flute) ... ..	1904
CATHERINE FIDLER (Cornet) ...	1901	OSKAR L. H. BORSDOFF (Horn)	1904
HARRY ROBERTS (Trombone) ...	1901	B. WALTON O'DONNELL ('Cello)	1904
WILLIAM COX (Trumpet) ... ..	1901	F. G. HAMBLETON (Trumpet) ...	1904
FRANCES M. M. SMITH (Oboe)...	1901	ALBERT E. DAVIN (Horn) ... ..	1904
JOSEPH STEINER (Flute) ... ..	1901	JOHN HENRY ALEXANDRA (Bas-	
HERBERT W. STUTELY (Clarinet)	1904	soon) ... ..	1905

## ROSS SCHOLARS.

GALE GARDNER (Tenor) (resigned)	1901	HENRY H. STANISLAUS (Oboe)	1901
PHILIP SIMMONS (Tenor) (residue)	1904	EMIL HENRY MEDICUS (Flute)	1904
IDA KAHN (Soprano) ... ..	1904		

## ADA LEWIS SCHOLARS.

ETHEL MARY LISTER (Soprano)	1901	GERTRUDE INGLIS (Mezzo Sop.)	1903
LINDSEY YORKE SQUIRE (Tenor)	1901	FRANK P. DRIVER (Baritone) ...	1903
JULIA HARPER HIGGINS (Pfte.)	1901	JAMES T. LOCKYER (Viola) ... ..	1903
B. WALTON O'DONNELL ('Cello)	1901	REDGEWELL GEORGE DANSIE	
L. WILFRID PEPPERCORN ('Cello)	1901	(Organ) ... ..	1904
W. STANLEY GREENING (Violon-		EDGAR FAWCETT (Violoncello)	1904
cello) extra scholar ... ..	1901	FRANCIS JOSEPH THORNS (Violin)	1904
FRANK H. MORRIS (Baritone)...	1902	JOHN BARDSLEY (Tenor) ... ..	1904
MARCUS A. THOMSON (Bass) ...	1902	CLARA BUTTERWORTH (Soprano)	1904
HILDA MAY HINE (Harp) ... ..	1902	ETHEL MAY HEAD (Contralto)	1905
RITA JACOBS (Harp) ... ..	1902	ELSIE WHITHAM (Contralto) ...	1905
SAM H. BRAITHWAITE (Clarinet)	1902	WILLIAM R. JEREMY (Violin) ...	1905
MYRA HESS (Pianoforte) ... ..	1903	LILIAN HAWKINS (Harp) ... ..	1905
EDITH ADA SIMS (Composition)	1903	S. H. BRAITHWAITE (extended)	1905



**MAUD MARY GOOCH SCHOLAR.**

JOHN A. ELLIS ... .. 1902 | RALPH LETTS ... .. 1905

**CAMPBELL CLARKE SCHOLAR.**

CAROLINE GERTRUDE HATCHARD (Singing) ... .. 1903

**BROUGHTON PACKER BATH SCHOLARS.**

JESSIE BOWATER (Violin) ... 1903 | KENNETH PARK (Violoncello) ... 1903

**ANNE E. LLOYD EXHIBITIONERS.**

ETHEL MARY LISTER ... .. 1904 | MARCUS A. THOMSON ... .. 1905

**BAUME (MANX) SCHOLAR.**

GEORGE SAMUEL ROBINSON (Violin) ... .. 1904

**THE COMMITTEE SCHOLAR.**

EDITH AGNES KIRK (Contralto) ... .. 1904

**LILIAN ELDEE SCHOLAR.**

GWLADYS ROBERTS... .. 1905

**JOSEPHINE TROUP SCHOLAR.**

ETHEL FRANCES WOODLAND ... .. 1905

**MENDELSSOHN SCHOLARSHIP.**

(Not connected with the Royal Academy of Music.)

The following have won the Mendelssohn Scholarship while Students of the Royal Academy of Music, or have been sent to, or continued at, the Academy by the Scholarship Trustees in consequence of winning it. The former are indicated thus \*, the latter thus †.

† ARTHUR SULLIVAN ... .. 1856	* FREDERICK CORDER ... .. 1875
* WILLIAM SHAKESPEARE ... .. 1871	*† MAUDE VALÉRIE WHITE ... .. 1879
*† MARY CRAWFORD ... .. 1872	* CHRISTOPHER WILSON ... .. 1895
*† EATON FANING ... .. 1873	* PERCY HILDER MILES ... .. 1899

**MEMORIAL AND OTHER PRIZES.****Sterndale Bennett Prize.**

A Purse of 10 Guineas is competed for annually in the Lent Term by Female Pianists who have been studying in the Academy, without intermission, for six consecutive Terms, including the current Term, and is awarded to the one who may be judged to play best a composition by Sir William Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.



### **Parepa-Rosa Prize.**

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best the pieces selected by the Committee, and announced two months before the Competition.

### **Charles Lucas Prize.**

A Silver Medal (from a design from T. Woolner, R.A.), founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

CHARLES A. LUCAS, H. R. EYERS and F. W. DAVENPORT.

### **Heathcote Long Prize.**

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in June by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

### **Bonamy Dobree Prize.**

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, selected by the Committee of Management, the title of which will be announced two months before the Competition, and to play best a piece at first sight.

### **Hine Prize or Gift.**

The bequest of MISS MARY HINE (*d.* 1880).

The amount is about £14, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by Male and Female Students of the Academy under seven-



teen years of age at the date of competition, and is awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the competition.

TRUSTEES :

JOHN THOMAS, SIR A. C. MACKENZIE, and EDWARD E. COOPER.

### **Sainton-Dolby Prize.**

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. The holder of the Sainton-Dolby Scholarship is ineligible to compete for the Prize.

### **Rutson Memorial Prizes.**

The gift of JOHN RUTSON, Esq., in memory of his Brother,  
the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least nine consecutive Terms, including the current Term, and have throughout made singing their principal study. The Prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and Basses (including Baritones), in alternate years.

### **Louisa Hopkins Memorial Prize.**

The gift of EDWARD LLOYD, Esq., in Memory of his Mother.

A Prize of 10 Guineas will be competed for in the Lent Term annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy throughout the six preceding Terms, including the current Term, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.



### James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

### Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1908.

### Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 5 Guineas will be competed for annually during the Lent Term by Male and Female Students who shall not have already won any Scholarship, Exhibition, or Prize for Composition. The Prize is awarded to the composer of the best work of which the subject is announced by the Committee two months before the date of the Competition.

### Goldberg Prize.

Bequeathed by the CAVALIERE J. P. GOLDBERG,  
Formerly Professor at the Academy.

A Prize of about £6 will be competed for annually in the Lent Term by Vocalists who have made Singing their principal study for Six consecutive Terms, including the Term in which the Examination is held. The several voices will compete in the following order—viz., Baritones and Basses; Sopranos and Mezzo-Sopranos; Tenors; Contraltos. The Prize will be awarded to the Candidate who shall sing best a composition chosen by the Committee and announced one month before the date of Competition.

#### TRUSTEES :

EDWARD ERNEST COOPER, SIR A. C. MACKENZIE, and T. THRELFALL.

### Messrs. Hill & Sons' Prize.

A Violin, with bow and case, of their own manufacture, is presented annually in July by Messrs. W. E. HILL & SONS, and is awarded without competition to such Student of the Violin as the Principal shall consider most deserving thereof.



### **Dove Prize.**

By the will of the late Mr. EDWIN SAMUEL DOVE a Bequest is made to the Royal Academy of Music for the purpose of founding a Prize of 10 Guineas, to be awarded annually in July to that Student who shall have most distinguished himself or herself in general excellence, assiduity, and industry during the past year.

### **Walter Macfarren Prizes.**

For Pianoforte-playing.

Founded by WALTER MACFARREN, Esq., F.R.A.M., in 1896,  
In Commemoration of the Jubilee of his Professorship at the Royal Academy of Music.

Two Gold Medals are to be competed for annually at the Summer Examination, and are to be awarded by the Examining Board to those two Students, Male and Female respectively, in the highest division of Pianoforte-playing, who shall give the best rendering of pieces to be chosen by the Committee of Management from Pianoforte or Harpsichord Music, ancient or modern, or from the Pianoforte Compositions of the Founder, the titles of which shall be announced four weeks before the date of the Examination.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Charlotte Walters Prizes.**

For Dramatic Elocution.

Founded 1897 by Miss C. WALTERS, Ex-Student and Sub-Professor.

These Prizes are of the value of 5 Guineas each, and are awarded annually in July by the Board of Examiners in Elocution to those two Students, Male and Female, who pass the best examination in one of the three highest divisions.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

### **Gilbert Betjemann Memorial Prize.**

For Operatic Singing.

Founded 1897 by G. H. BETJEMANN, Esq., Hon. R.A.M., in memory of his Son, GILBERT RICHARD BETJEMANN, Student, Sub-Professor, and Associate.

A Gold Medal of the value of 10 Guineas is awarded annually in July to that member of the Operatic Class who shall have displayed the greatest talent and ability, or shall have shown the greatest diligence and made the most satisfactory progress during the current Academic year.

TRUSTEES :

THOMAS THRELFALL, SIR A. C. MACKENZIE, and EDWARD E. COOPER.



### Swansea Eisteddfod Prize (biennial).

Founded out of the surplus funds of the National Eisteddfod, 1891.

This Prize is of the value of about £7, and is competed for biennially in July. It is open to all voices, and is to be awarded to that Candidate who may be judged to display the best voice in conjunction with musical aptitude in singing a piece selected by the Committee of Management, and announced one month before the date of the competition. Candidates must be natives of Wales or the children of Welsh parents, and must have been studying at the Royal Academy of Music throughout the current Academic year. The Committee have power to withhold the Prize in the event of there not being at least three Candidates, or if in the opinion of the Adjudicators no Candidate evinces sufficient talent to be worthy of it.

TRUSTEES :

SIR A. C. MACKENZIE, JOHN AERON THOMAS, M.P., JOSEPH HALL, RHYS JONES, and THOMAS WILLIAM JAMES.

### Ridley Prentice Prize.

Founded by subscription in memory of RIDLEY PRENTICE, Ex-Student of the Royal Academy of Music.

A Silver Medal and a Purse is awarded by the Committee of Management annually in July to that Sub-Professor who shall have attained the best results in teaching during the past Academic year.

TRUSTEES :

SIR A. C. MACKENZIE, W. H. CUMMINGS, and T. THRELFALL.

### Julia Leney Prize.

Founded by MISS JULIA LENEY, 1900.

A Prize of the value of Five Guineas is competed for annually in July by Students of the Harp, under conditions to be determined on from time to time by the Committee of Management.

TRUSTEES :

SIR A. C. MACKENZIE, THOMAS THRELFALL, and JOHN THOMAS.

### R.A.M. Club prize.

A Prize of 10 Guineas, the gift of "The R.A.M. Club," will be competed for annually by Male and Female Students. The subject of study to be determined from time to time, and announced together with the general conditions of the Competition.



## Frederick Westlake Memorial Prize.

Founded by Subscription, 1900,

In memory of FREDERICK WESTLAKE (1840—1898), Student, Professor and Member of Committee of Management.

A Prize of the present annual value of 8 Guineas will be competed for annually by Male and Female Students in alternate years, under conditions to be determined on from time to time by the Committee of Management. The Prize is open to all Students of the Academy who have made Pianoforte Playing their principal study for nine consecutive Terms, including the Term in which the Competition takes place. The test to be the performance of a slow movement from one of Beethoven's Sonatas, and the sight reading of a piece chosen for the purpose.

TRUSTEES :

SIR A. C. MACKENZIE, H. R. EYERS, and WM. WESTLAKE.

## Battison Haynes Prize.

Founded by Bequest of the late Mr. WALTER BATTISON HAYNES, Professor of Composition at the R.A.M., 1890—1900.

A Prize of the value of about £6 per annum will be competed for annually in the Michaelmas Term. The Prize will be awarded for the composition of a piece, the nature of which will be duly announced by the Committee of Management.

TRUSTEES :

EDWARD E. COOPER, THOMAS THRELFALL, and SIR A. C. MACKENZIE.

## Hannah Mayer FitzRoy Prize.

The gift of LADY LINDSAY, in memory of her Mother.

A Purse of 10 Guineas is competed for annually in Midsummer Term by Male Violinists who have been studying for at least six Terms in the Academy, and have already taken the Bronze Medal for Violin Playing. It will be awarded under conditions determined by the Committee of Management from time to time.

## Charles Rube Prize.

The gift of CHARLES RUBE, Esq.

A Purse of £20 is competed for annually, under conditions to be determined on from time to time by the Committee of Management.

## Melba Prizes.

The gift of MADAME MELBA.

Two Prizes of the value of £25 each will be awarded annually for excellence in English Ballad Singing. The competitions for these prizes will be open only to Female Students who have won their bronze and silver medals in the first two years of their studentship.



## Schloesser Prize.

For Pianoforte Accompaniment.

A prize of Five Guineas per annum is given by Mr. ADOLPH SCHLOESSER, Hon. R.A.M., and is competed for by members of the Accompaniment Class under conditions which are duly announced by the Committee of Management.

## Joseph Maas Prize.

(Not attached to the Royal Academy of Music.)

This Prize is competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees. The amount of the Prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the Competition is confined to Tenor Vocalists, who must be British subjects. The Prize will be awarded to the Candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the Prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

## KELSALL PRIZEHOLDERS.

CHARLES ISAAC ... .. 1858	FRANK ARNOLD ... .. 1878
FRANK AMOR ... .. 1859	WINIFRED ROBINSON ... .. 1885
W. FRYE PARKER ... .. 1871	

## STERNDALE BENNETT PRIZEHOLDERS.

FLORENCE A. BAGLEHOLE ... 1872	FRANCES M. C. SMITH ... 1883
ANNIE J. MARTIN ... .. 1873	DORA ROBINSON... .. 1884
ALICE MARY CURTIS... .. 1874	JANE TAYLOR ... .. 1885
FANNY BOXELL ... .. 1875	ETHEL M. BOYCE ... .. 1886
KATE STEEL ... .. 1876	DORA BRIGHT ... .. 1887
NANCY EVANS ... .. 1877	EDITH L. YOUNG ... .. 1888
JESSIE PERCIVAL ... .. 1878	AMY E. HORROCKS ... .. 1889
DINAH SHAPLEY (additional), per W. DORRELL, Esq. ... 1878	MARGARET E. FORD ... .. 1890
MARGARET GYDE ... .. 1879	LLEWELA DAVIES ... .. 1891
ALICE HEATHCOTE (additional), per W. DORRELL, Esq. ... 1879	LAVINIA POWELL ... .. 1892
DINAH SHAPLEY ... .. 1880	LILIAS PRINGLE... .. 1893
AMY HARE (additional), per W. DORRELL, Esq. ... .. 1880	SYBIL PALLISER... .. 1894
MAUD WILLETT (additional), per CHARLES HALLÉ, Esq. 1880	GERTRUDE PEPPERCOORN ... .. 1895
ANNIE CANTELO ... .. 1881	LILY WEST ... .. 1896
MARY BRUCE SANDERSON (ad- ditional), per CHARLES HALLÉ, Esq. ... .. 1881	ELSIE E. HORNE... .. 1897
ROSE GOODE (additional), per W. DORRELL, Esq. ... .. 1881	FLORENCE DAWES ... .. 1898
LILIAN MUNSTER ... .. 1882	VERA MARGOLIES ... .. 1899
	MARGUERITE ELZY ... .. 1900
	WINIFRED CHRISTIE ... .. 1901
	FLORENCE ISABEL REEVES ... .. 1902
	ROSAMOND LEY ... .. 1903
	JULIA H. HIGGINS ... .. 1904
	IRENE SCHARRER ... .. 1905



## PAREPA-ROSA PRIZEHOLDERS.

NESSIE GOODE ... ..	1874	MARIE HOOTON ... ..	1890
JOHN LOFTING WADMORE ...	1875	JOHN WALTERS ... ..	1891
MARY DAVIES ... ..	1876	MINNIE ROBINSON ... ..	1892
JAMES SAUVAGE... ..	1877	REGINALD BROPHY ... ..	1893
ELLEN A. ORRIDGE ... ..	1878	GERTRUDE BEVAN ... ..	1894
J. HERVET D'EGVILLE ...	1879	BERTRAM H. WALLIS ... ..	1895
CLARA SAMUELLE ... ..	1880	CLARA WILLIAMS ... ..	1896
BEN DAVIES... ..	1881	WILLIAM R. MAXWELL ... ..	1897
HILDA WILSON ... ..	1882	EDITH NUTTER ... ..	1898
MUSGROVE TUFNAIL... ..	1883	ERIC DUDLEY ... ..	1899
MARGARET HOARE ... ..	1884	ETHEL WOOD ... ..	1900
WILLIAM NICHOLL ... ..	1885	GALE GARDNER ... ..	1901
BLANCHE MURRAY ... ..	1886	MILDRED F. JONES ... ..	1902
DAVID HUGHES ... ..	1887	W. DANIEL RICHARDS ... ..	1903
KATE NORMAN ... ..	1888	IDA KAHN ... ..	1904
MALDWYN HUMPHREYS ...	1889	JOHN BARDSLEY... ..	1905

## CHARLES LUCAS PRIZEHOLDERS.

ARTHUR HERBERT JACKSON (First Movement of Symphony)... ..	1875
EATON FANING ("Magnificat," for Solo, Chorus, Band, and Organ) ... ..	1876
R. HARVEY LÖHR (First Movement of Violin Quartet) ... ..	1877
R. HARVEY LÖHR (Psalm, for Unaccompanied Chorus) ... ..	1878
ARTHUR GORING THOMAS ("Hero and Leander," Vocal Scena) ... ..	1879
ARTHUR GORING THOMAS (Slow Movement of Sonata, for Pianoforte and Violin) ... ..	1880
GEORGE JOHN BENNETT ("Jubilate" for Chorus, Band and Organ)... ..	1881
WILLIAM G. WOOD (First Movement of Trio, for Pianoforte, Violin, and Violoncello)... ..	1882
FREDERICK K. HATTERSLEY (Madrigal) ... ..	1883
STEWART MACPHERSON (First Movement of Pianoforte Sonata) ... ..	1884
EDWARD GERMAN ("Te Deum," for Voices and Organ) ... ..	1885
ARTHUR E. GODFREY (First Movement of Stringed Quartet) ... ..	1886
E. CUTHBERT NUNN (First Movement of a Symphony) ... ..	1887
DORA BRIGHT (Variations on an Original Theme, for Pianoforte, Violin, Viola, and Violoncello) ... ..	1888
ETHEL M. BOYCE (Introduction and Rondo for Pianoforte, Violin, and Violoncello) ... ..	1889
LEARMONT DRYSDALE (Overture to a Comedy) ... ..	1890
GEORGE F. WRIGLEY (I. Kyrie Eleison, II. Gloria, for four-part Chorus, Solo, Orchestra, and Organ) ... ..	1891
CHARLES MACPHERSON (Andante and Scherzo for Flute, Oboe, Clarinet, 2 Horns, and Bassoon) ... ..	1892
HERMANN F. LÖHR (Ballet Suite for small Orchestra) ... ..	1893
LLEWELA DAVIES (Introduction and Allegro for Pianoforte, Violin, Viola, and Violoncello) ... ..	1894
JOHN B. McEWEN (Choral Piece for Female Voices with Accompaniment for Small Orchestra) ... ..	1895
WILLIAM H. REED (Slow Movement and Rondo for Violin and Pianoforte) ... ..	1896
JOSEPH C. HOLBROOK (Ballet Suite for Stringed Orchestra) ... ..	1897
PERCY HILDER MILES (Andante and Allegro for Pianoforte and String Quartet) ... ..	1898
HARRY FARJEON (Theme and Variations for two Pianofortes) ... ..	1899
G. DORRINGTON CUNNINGHAM (Fantasia for Stringed Orchestra and Organ) ... ..	1900
ADAM VON AHN CARSE (First movement of a Symphony in G major) ... ..	1901
EDWIN YORK BOWEN (A Characteristic Overture or Tone Poem) ... ..	1902
BENJAMIN J. DALE (Slow Movement of a Symphony for Orchestra) ... ..	1903
ARNOLD E. T. BAX (Variations on an Original Theme for Orchestra) ... ..	1904
HUBERT BATH (Piece for Female Choir with one or more Solos) ... ..	1905



**LLEWELYN THOMAS PRIZEHOLDERS.**

ELLEN A. ORRIDGE ... ..	1877	MARY HAY ... ..	1891
LEONORA BRAHAM ... ..	1878	ELIZABETH MACKENZIE ... ..	1892
MARIAN MCKENZIE ... ..	1879	MARY THOMAS ... ..	1893
MATILDA ROBINSON ... ..	1880	LOUIE HOWELL ... ..	1894
ANNIE GREY ... ..	1881	JANE SPICER ... ..	1895
KATE HARDY ... ..	1882	ETHEL NEWCOMBE ... ..	1896
ALEXANDRA EHRENBURG ... ..	1883	FRANCES MCCULLOCH ... ..	1897
MARIE ETHERINGTON ... ..	1884	GERTRUDE DRINKWATER... ..	1898
BLANCHE MURRAY ... ..	1885	CATHERINE A. REES ... ..	1899
JULIA NEILSON ... ..	1886	ETHEL MARY WOOD ... ..	1900
HANNAH MARIA JONES ... ..	1887	LILIAN CLARKE ... ..	1901
KATE NORMAN ... ..	1888	THERÈSE GRABOWSKY ... ..	1902
LIZZIE NEAL ... ..	1889	GWGLADYS ROBERTS ... ..	1903
EMILY SQUIRE ... ..	1890		

**NILSSON PRIZEHOLDERS.**

MARY DAVIES, 1st prize ... ..	1877	ANNIE BUTTERWORTH, 1st prize	1878
MARIAN WILLIAMS, 2nd prize... ..	1877	ELLEN A. ORRIDGE, 2nd prize...	1878

**HEATHCOTE LONG PRIZEHOLDERS.**

PERCY STRANDERS ... ..	1878	G. HERBERT FRYER ... ..	1894
F. W. W. BAMPFYLDE ... ..	1879	CLAUDE FREDERIC POLLARD ... ..	1895
CHARLES T. CORKE ... ..	1880	JOSEPH C. HOLBROOK ... ..	1896
HERBERT LAKE ... ..	1881	CUTHBERT F. WHITEMORE ... ..	1897
ARTHUR DACE ... ..	1882	GERALD F. KAHN ... ..	1898
SEPTIMUS B. WEBBE ... ..		FELIX GERALD SWINSTEAD ... ..	1899
GEORGE W. F. CROWTHER ... ..	1883	EDWIN YORK BOWEN ... ..	1900
ALFRED IZARD ... ..	1884	GEORGE D. CUNNINGHAM (addi-	tional prize given by examiners)
FREDK. JAMES GOSTELOW ... ..	1885	OSCAR FRANKLIN ... ..	1901
ALBERT FOX ... ..	1886	HUBERT BATH ... ..	1902
EDGAR HULLAND ... ..	1887	CLAUDE GASCOIGNE ... ..	1903
WILLIAM J. KIPPS ... ..	1888	SYDNEY ROSENBLOOM ... ..	1905
FRITZ W. READ ... ..	1892		
HAROLD E. MACPHERSON... ..	1893		

**BONAMY DOBREE PRIZEHOLDERS.**

WILLIAM E. WHITEHOUSE ... ..	1878	AUDREY E. CHAPMAN ... ..	1895
JAMES E. HAMBLETON ... ..	1882	DEZSÖ KORDY ... ..	1896
WILLIAM C. HANN ... ..	1883	BERTIE WITHERS ... ..	1897
ERNEST BURTON... ..	1884	RICHARD PRESTRIDGE V. TABB	1898
C. H. ALLEN GILL ... ..	1885	ARTHUR C. MANEY ... ..	1899
JOHN CARRODUS, Jun. ... ..	1886	ETHEL PETTIT .. ..	1900
CLEMENT HANN ... ..	1888	LIONEL E. HORTON ... ..	1901
BERTIE P. PARKER ... ..	1889	B. WALTON O'DONNELL ... ..	1902
HERBERT WALENN ... ..	1891	L. WILFRID PEPPERCORN ... ..	1903
GERTRUDE M. E. HALL ... ..	1892	GWENDOLEN GRIFFITHS ... ..	1904
MAY H. MUKLE... ..	1894		

**EVILL PRIZEHOLDERS.**

ARTHUR F. JARRATT... ..	1879	PHILIP BROZEL ... ..	1892
BEN DAVIES... ..	1880	TOM JAMES ... ..	1893
FRANK MAY... ..	1881	REGINALD BROPHY ... ..	1894
JOHN G. ROBERTSON... ..	1882	BERTRAM H. WALLIS ... ..	1895
MUSGROVE TURNAIL ... ..	1883	GWILYM RICHARDS ... ..	1896
WALTER MACKWAY ... ..	1884	DAVID BAXTER ... ..	1897
CHARLES COPLAND ... ..	1885	R. WHITWORTH MITTON ... ..	1898
MALDWIN HUMPHREYS ... ..	1886	WILLIAM E. BEAZLEY ... ..	1899
ALEC MARSH ... ..	1887	WILLIAM ROBERT MAXWELL... ..	1900
WILLIAM E. HELLAWELL ... ..	1888	GEORGE R. SENIOR ... ..	1901
DAVID HUGHES ... ..	1889	GALE GARDNER ... ..	1902
EDWIN HOUGHTON ... ..	1890	W. DANIEL RICHARDS ... ..	1903
JOHN WALTERS ... ..	1891	BEN CALVERT ... ..	1904



## READ PRIZEHOLDERS.

TOBIAS A. MATTHAY, 1st prize 1879 | HENRY R. ROSE, 2nd prize ... 1879

## SANTLEY PRIZEHOLDERS.

RICHARD HARVEY LÖHR ... .. 1879	WILLIAM J. KIPPS ... .. 1887
PERCY STRANDERS ... .. 1880	ARTHUR E. GODFREY ... .. 1888
BEATRICE DAVENPORT ... .. 1882	FRANK HOLLIS ... .. 1891
ALFRED E. IZARD ... .. 1883	LLEWELA DAVIES ... .. 1892
AGNES SERRUYS ... .. 1884	STANISLAUS SZCZEPANOWSKI... 1893
SEPTIMUS B. WEBBE... .. 1885	EDITH OSBORNE GREENHILL... 1894
GILBERT R. BETJEMANN ... .. 1886	

## HINE PRIZEHOLDERS.

ANNIE V. MUKLE ... .. 1880	PERCY HILDER MILES ... .. 1894
STEWART MACPHERSON ... .. 1881	ROBERT NEVILLE FLUX ... .. 1893
SEPTIMUS WEBBE ... .. 1882	HARRIETT CLAIBORNE DIXON 1895
ALBERT FOX ... .. 1883	ALDO ANTONIETTI ... .. 1896
ARTHUR E. GODFREY ... .. 1884	ARTHUR ERSKINE NEWSTEAD 1897
MABEL LYONS ... .. 1885	KATIE E. B. MOSS ... .. 1898
CORELLI WINDEATT ... .. 1886	EDWIN YORK BOWEN ... .. 1899
AVICE BOXALL ... .. 1887	MARJORIE OLIVE HAYWARD ... 1900
ETHEL BAENS ... .. 1888	AMY MORRISON INGLIS ... .. 1901
ADA TUNKS ... .. 1889	L. WILFRID PEPPERCORN ... .. 1902
WILLIAM FRED. WINCKWORTH 1890	B. WALTON O'DONNELL ... .. 1903
ELIZABETH ETHEL SAVAGE ... 1891	MARJORIE SLAUGHTER ... .. 1904
STANISLAUS SZCZEPANOWSKI... 1892	

## JAMES TUBBS & SON'S PRIZEHOLDERS.

WALTER HANN ... .. 1884	FLORENCE E. MARSH ... .. 1895
ARTHUR PULHAM ... .. 1885	SIDNEY A. FREEDMAN ... .. 1896
LILIAN LANGDON ... .. 1886	MAUD F. RISELEY ... .. 1897
CATHERINE LESTER ... .. 1887	GWENDOLEN DAVIES... .. 1898
ARTHUR E. DYSON ... .. 1888	EVELYN M. RUSSELL... .. 1899
AMY CROMMELIN ... .. 1889	MARJORIE OLIVE HAYWARD ... 1900
HAROLDINE NOTT ... .. 1890	AMY MORRISON INGLIS ... .. 1901
MAURICE JACOBI ... .. 1891	ELSIE M. SQUIRE ... .. 1902
THOMAS BALLANTYNE ... .. 1892	RUTH CLARKSON ... .. 1903
KATHERINE WILSON... .. 1893	IVY ST. AUBYN ANGOVE ... .. 1904
CHARLES S. S. GREENHEAD ... 1894	GLADYS CLARK ... .. 1905

## LOW PRIZEHOLDER.

KATHLEEN WATTS ... .. 1888

## SAINTON-DOLBY PRIZEHOLDERS.

HELEN SAUNDERS ... .. 1886	GERTRUDE BEVAN ... .. 1896
JULIA NEILSON ... .. 1887	GERTRUDE DRINKWATER... .. 1897
HANNAH JONES ... .. 1888	JULIA FRANKS ... .. 1898
EMILY SQUIRE ... .. 1889	CHRISTINE WARNER... .. 1899
MARY HAY ... .. 1890	EDITH NUTTER ... .. 1900
FLORENCE BETHELL ... .. 1891	AMY A. JOYNER ... .. 1901
EDITH MARY HANDS... .. 1892	GWLADYS ROBERTS ... .. 1902
BEATRICE STANLEY LUCAS ... 1893	IDA KAHN ... .. 1903
LYDIA CARE... .. 1894	ESTHER JANE HILL ... .. 1904
AMY SARGENT ... .. 1895	



## WORSHIPFUL COMPANY OF MUSICIANS MEDALHOLDERS.

STANLEY HAWLEY ... .. 1890	HARRY FARJEON ... .. 1899
LLEWELA DAVIES ... .. 1893	ADAM VON AHN CARSE ... .. 1902
PERCY HILDER MILES ... .. 1896	EDWIN YORK BOWEN ... .. 1905

## LESLIE CROTTY PRIZEHOLDERS.

DAVID HUGHES ... .. 1890	ARTHUR WALENN ... .. 1893
JOHN WALTERS ... .. 1891	TOM MEURIG JAMES ... .. 1894
ARTHUR APPLEBY ... .. 1892	

## RUTSON MEMORIAL PRIZEHOLDERS.

GRETA WILLIAMS ... .. 1890	REGINALD CHALCRAFT ... .. 1897
DAVID HUGHES ... .. 1890	ANNA BELLA McDONALD ... .. 1898
ETHEL BARNARD ... .. 1890	R. WHITWORTH MITTON ... .. 1898
FRANCES TURNER ... .. 1891	EDITH NUTTER ... .. 1899
FLORENCE BETHELL ... .. 1892	HENRY A. ROJAS ... .. 1899
VENA GALBRAITH ... .. 1893	KATIE E. B. MOSS ... .. 1900
GERTRUDE HUGHES ... .. 1894	JOHN STRAFFORD ... .. 1900
MARY A. HOWARD ... .. 1895	MARGARET LLEWELLYN ... .. 1901
FREDERICK B. RANALOW ... .. 1895	EDITH C. PATCHING ... .. 1902
ALICE C. CRAWLEY ... .. 1896	GEORGE CLOWSER ... .. 1903
GWILYM RICHARDS ... .. 1896	MILDRED F. JONES ... .. 1903
GERTRUDE BOOTH ... .. 1897	CAROLINE HATCHARD ... .. 1904

## LOUISA HOPKINS MEMORIAL PRIZEHOLDERS.

EDITH WILLIAMS ... .. 1891	MARION I. H. WHITE ... .. 1900
LLEWELA DAVIES ... .. 1892	WINIFRED CHRISTIE ... .. 1901
IDA C. BETTS ... .. 1893	VIOLET L. STEWART ... .. 1902
EDITH OSBORNE GREENHILL ... .. 1894	ROSAMOND LEY ... .. 1903
SYBIL PALLISER ... .. 1895	IRENE SCHARRER (additional), per A. Fox, Esq. ... .. 1903
GERTRUDE PEPPERCORN ... .. 1896	IRENE SCHARRER ... .. 1904
VERA MARGOLIES ... .. 1897	F. MARGARET BENNETT ... .. 1905
S. H. MARGUERITE C. ELZY ... .. 1898	
ELSIE ELLEN HORNE ... .. 1899	

## SILVANI AND SMITH PRIZEHOLDERS.

ALDEBERT ALLEN ... .. 1891	MICHAEL DONNAWELL ... .. 1895
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## ROBERT COCKS & CO. PRIZEHOLDERS.

EDITH OSBORNE GREENHILL ... .. 1892	GEORGE AITKEN ... .. 1895
ISABEL COATES ... .. 1893	LILY WEST ... .. 1895
HAROLD E. MACPHERSON ... .. 1893	WELTON HICKIN ... .. 1896
BERNARD FLANDERS ... .. 1894	VERA MARGOLIES ... .. 1896
GERTRUDE PEPPERCORN ... .. 1894	GEORGE D. CUNNINGHAM ... .. 1897



**CHARLES MORTIMER PRIZEHOLDERS.**

FRANK IDLE (Andante and Scherzo for Violin and Pianoforte) ... ..	1893
MARY MILDRED AMES (Andante and Allegro for Clarinet and Pianoforte) ... ..	1894
SYBIL PALLISER (Suite for Pianoforte) ... ..	1895
WILLIAM H. REED (Romance and Valse for Pianoforte Duet) ... ..	1896
HUBERT G. OKE (Trio for three Female Voices with Pianoforte Accompaniment) ... ..	1897
WELTON HICKIN (Introduction and Allegro for Viola, Violoncello, and Pianoforte) ... ..	1898
MARION WHITE (First Movement of Sonata for Violin and Pianoforte) ... ..	1899
MARGARET A. HARDING (Miniature Suite for Pianoforte) ... ..	1900
GEORGE R. SENIOR (Two Duets for Female Voices) ... ..	1901
BENJAMIN J. DALE (A Barcarolle and Valse for Pianoforte, four hands) ... ..	1902
FELIX SWINSTEAD (Two four-part songs for mixed voices) ... ..	1903
VICTOR G. BOOTH (Variations for Pianoforte on a given air) ... ..	1904
HERBERT J. BODEN (First Movement of Sonata for Violoncello and Pianoforte) ... ..	1905

**GOLDBERG PRIZEHOLDERS.**

TOM MEURIG JAMES ... ..	1894	ETHEL MARY WOOD ... ..	1899
BEATRICE STANLEY LUCAS ... ..	1895	WILLIAM ROBERT MAXWELL... ..	1900
EVELYN LANGDON ... ..	1895	KATE KELYN WILLIAMS ... ..	1901
(Extra Prize, per Mdme. Clara Samuel-Rose.)		GEORGE CLOWSER ... ..	1902
GWILYM RICHARDS ... ..	1896	EDITH C. PATCHING... ..	1903
JANE SPICER ... ..	1897	LINDSEY YORKE SQUIRE... ..	1904
REGINALD CHALCRAFT ... ..	1898	CONSTANCE DUGARD... ..	1905

**NORMAN SALMOND PRIZEHOLDERS.**

SYLVIA WARDELL ... ..	1894	SARAH A. GOMERSALL ... ..	1896
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**AGNES ZIMMERMANN PRIZEHOLDERS.**

SYBIL PALLISER	{ ... .. 1894	ETHEL VIOLET CAVE	{ ... .. 1899
CHRISTOPHER WILSON		ELSIE ELLEN HORNE	

**SIR AUGUSTUS HARRIS TESTIMONIAL PRIZEHOLDER.**

EDITH OSBORNE GREENHILL ... ..	1894
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**W. E. HILL & SONS' PRIZEHOLDERS.**

EDMUND MANEY... ..	1895	HENRY OVER PARSONS ... ..	1901
STEPHEN CHAMP ... ..	1896	DOROTHEA WHITLEY ... ..	1902
HENRY C. HOLBROOK ... ..	1897	IVY LILIAN ST. AUBYN ANGOVE	1903
MARJORIE OLIVE HAYWARD ... ..	1898	E. ROWSBY WOOF ... ..	1904
IRENE PENSO ... ..	1899	JESSIE BOWATER ... ..	1905
IRENE E. GREENLEAF ... ..	1900		

**MAGPIE MADRIGAL SOCIETY PRIZEHOLDER.**

HARRIETT CLAIBORNE DIXON ... ..	1896
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**ROBERT NEWMAN PRIZEHOLDERS.**

KATE ANNIE FIELD ... ..	1896	ERNEST READ ... ..	1900
EUSTACE TURNER ... ..	1897	STANLEY R. MARCHANT ... ..	1901
WALTER SIDNEY VALE ... ..	1898	NELLIE M. WEASER ... ..	1902
LEONARD HART ... ..	1899		



**SAURET PRIZEHOLDERS.**

PERCY HILDER MILES ... .. 1897	MARJORIE OLIVE HAYWARD ... 1901
EDITH BYFORD ... .. 1898	MARGARET S. HOLLOWAY ... 1902
MARIAN JAY ... .. 1899	AMY M. INGLIS ... .. 1903
E. SPENCER DYKE ... .. 1900	

**CHARLOTTE WALTERS PRIZEHOLDERS.**

CLARE BUTLER ... .. 1897	CYRIL WILTON COLE ... .. 1901
DAVID BAXTER ... .. 1897	MABEL C. MOORE ... .. 1902
MARGARET CHATWIN ... .. 1898	NOËL NEVILLE GRIFFITHS ... 1902
W. HERBERT BAGNALL ... .. 1898	ALISON L. GILLIES ... .. 1903
ESTELLE MAUD HAWSON ... .. 1899	ISABEL MERSON ... .. 1903
LILLA J. HOSKING ... .. 1899	ALBERTA KAVANAGH ... .. 1904
WALTER NUGENT B. MONCK ... 1900	CARMEL GOLDSMID ... .. 1904
GERTRUDE L. HARVEY ... .. 1900	ZELPA MULLETT ... .. 1905
LIZZIE DAVIES ... .. 1901	CONSTANCE DUGARD ... .. 1905

**WALTER MACFARREN PRIZEHOLDERS.**

GERTRUDE PEPPERCORN ... .. 1897	CLAUDE F. POLLARD ... .. 1897
ELSIE ELLEN HORNE ... .. 1898	BERNARD C. FLANDERS ... .. 1898
MARION I. H. WHITE ... .. 1899	FREDERICK G. H. MOORE ... .. 1899
MABEL COLYER ... .. 1900	ROBERT NEVILLE FLUX ... .. 1900
HEDWIG COLE ... .. 1901	CUTHBERT WHITEMORE ... .. 1901
FLORENCE ISABEL REEVES ... 1902	FELIX GERALD SWINSTEAD ... 1902
ROSAMOND LEY ... .. 1903	EDWIN YORK BOWEN ... .. 1903
WINIFRED CHRISTIE ... .. 1904	H. CLAUDE GASCOIGNE ... .. 1904
F. MARGARET BENNETT ... .. 1905	ARNOLD E. T. BAX ... .. 1905

**GILBERT R. BETJEMANN PRIZEHOLDERS.**

ISABEL E. JAY ... .. 1897	EDITH C. PATCHING ... .. 1902
R. WHITWORTH MITTON ... .. 1898	WILLIAM DANIEL RICHARDS ... 1903
ETHEL MARY WOOD ... .. 1899	IDA KAHN ... .. 1904
ERNEST TORRENCE ... .. 1900	EDITH HENRIETTA COISH ... 1905
EDWARD FRANK BARROW ... .. 1901	

**RIDLEY PRENTICE MEMORIAL PRIZEHOLDERS.**

ANNIE MARGARET CHILD ... .. 1898	ELEANOR COWARD ... .. 1902
CLAUDE FREDERICK POLLARD ... 1899	MARY T. WILSON ... .. 1903
H. GERTRUDE BAMPFYLDE ... .. 1900	ELEANOR C. RUDALL ... .. 1904
ETHEL M. WOOD ... .. 1901	AMY M. DEWHURST ... .. 1905

**DOVE PRIZEHOLDERS.**

EDITH BYFORD ... .. 1897	KATE E. B. MOSS ... .. 1902
STEPHEN CHAMP ... .. 1898	EDWIN YORK BOWEN ... .. 1903
ETHEL MARY WOOD ... .. 1899	PAUL CORDER ... .. 1904
MARJORIE OLIVE HAYWARD ... .. 1900	BENJAMIN J. DALE ... .. 1905
ADAM VON AHN CARSE ... .. 1901	

**ROBERT BURNS CLUB PRIZEHOLDERS.**

ROBERT NEVILLE FLUX ... .. 1899	HARRY FARJEON ... .. 1899
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**SWANSEA EISTEDDFOD PRIZEHOLDERS.**

GERTRUDE DRINKWATER ... .. 1899	GWLADYS ROBERTS ... .. 1903
E. MARGARET LLEWELLYN ... .. 1901	DAVID BRAZELL ... .. 1905



**FREDERICK WESTLAKE MEMORIAL PRIZE.**

MARGUERITE ELZY ... .. 1900	EDWIN YORK BOWEN ... .. 1903
CUTHBERT WHITEMORE ... .. 1901	GLADYS LAW ... .. 1904
WINIFRED CHRISTIE ... .. 1902	HUBERT BATH ... .. 1905

**JULIA LENEY PRIZEHOLDERS.**

GWENDOLINE A. EILEAN MASON 1900	RITA JACOBS ... .. 1903
ETHEL MARJORIE WILLIAMS ... 1901	MONTAGU CHRISTIE BUTLER... 1904
VIOLET GRACE GARTON ... .. 1902	HILDA M. HINE ... .. 1905

**R.A.M. CLUB PRIZEHOLDERS.**

HARRY FARJEON ... .. 1901	ETHEL M. LISTER ... .. }	1903
SPENCER DYKE ... .. 1901	IDA KAHN ... .. }	
MARGARET KENNEDY ... .. 1902	MILDRED F. JONES ... .. }	
	BENJAMIN J. DALE ... .. }	1904

**BATTISON HAYNES PRIZEHOLDERS.**

MARION WHITE ... .. 1901	STANLEY R. MARCHANT ... .. 1903
ARNOLD E. T. BAX ... .. 1902	MONTAGUE F. PHILLIPS ... .. 1904

**SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS PRIZEHOLDERS.**

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WINIFRED CHRISTIE ... .. 1902	ETHEL MARY LISTER ... .. 1904
EDITH C. PATCHING ... .. 1903	IRENE SCHARREER ... .. 1905
ROSAMOND LEY ... .. 1903	EILEEN HODGSON ... .. 1905

**HANNAH MAYER FITZROY PRIZEHOLDERS.**

BERNARD ROY FORSTER ... .. 1903	E. ROWSBY WOOF ... .. 1905
HERBERT J. BODEN ... .. 1904	

**CHARLES RUBE PRIZEHOLDERS.**

IVY ST. AUBYN ANGOVE ... .. }	MARY S. BURGESS ... .. }	1905
ROWSBY WOOF ... .. }	HILDA BARNES ... .. }	
JAMES T. LOCKYER ... .. }	GWENDOLEN GRIFFITHS ... .. }	
B. WALTON O'DONNELL ... .. }		

**JOSEPH MAAS PRIZEHOLDERS.**

(See statement on page 48.)

MALDWIN HUMPHREYS ... .. 1888	R. WHITWORTH MITTON... .. 1899
EDWIN HOUGHTON ... .. 1890	HENRY F. PLEVY ... .. 1900
JOHN FLETCHER... .. 1891	ALEXANDER WEBSTER ... .. 1902
REGINALD BROPHY ... .. 1892	BEN CALVERT ... .. 1903
CHAMBERS COLEMAN ... .. 1894	JOHN BARDSLEY... .. 1905
GWILYM RICHARDS ... .. 1895	

**MELBA PRIZEHOLDERS.**

CAROLINE HATCHARD ... .. 1905	VERENA F. MUTTER... .. 1905
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**ADOLPH SCHLOESSER PRIZE.**

ELEANOR C. RUDALL ... .. 1905
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## FELLOWS.

(F.R.A.M.)

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 BAMBRIDGE, WILLIAM SAMUEL, Mus. B.  
 Oxon.  
 BANTOCK, GRANVILLE R.  
 BARNETT, JOHN FRANCIS.  
 BENNETT, GEORGE JOHN, Mus. D.  
 Cantab.  
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 CHESHIRE, JOHN.  
 CORDER, FREDERICK.  
 CUMMINGS, RICHARD.  
 CURWEN, JOHN SPENCER.  
 DAVIES, BEN.  
 DAWSON, W. H. C.  
 DOCKER, FREDERICK A. W.  
 DOWLING, T. BARROW, Mus. D. Cantuar.  
 DOYLE, CHARLES W.  
 EDWARDS, FREDERICK GEORGE.  
 EYERS, HENRY ROBERT.  
 EYRE, ALFRED J.  
 FANING, EATON, Mus. Doc. Cantab.  
 FORD, ERNEST.  
 FOSTER, MYLES BIRKETT.  
 GERMAN, EDWARD.  
 GILL, C. H. ALLEN.  
 GODFREY, CHARLES.  
 GREENISH, ARTHUR JAMES, Mus. D.  
 Cantab.  
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 HAY, WALTER CECIL.  
 KEMP, STEPHEN.  
 LEMARE, EDWIN H.  
 LITTLE, H. WALMSLEY, Mus. D. Oxon.  
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 BELL, Mus. D. St. And., Cantab., et  
 Edin., D.C.L.  
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 MACPHERSON, STEWART.  
 MATTHAY, TOBIAS.  
 MCEWEN, JOHN B., M.A. Glasgow.  
 MCNAUGHT, WM. G., Mus. D. Cantuar.  
 MOUNT, GEORGE.  
 O'LEARY, ARTHUR.  
 OSWALD, ARTHUR.  
 PARKER, LOUIS NAPOLEON.  
 PARKER, W. FRYE.  
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 RADCLIFF, JOHN.  
 ROSE, HENRY R.  
 SHAKESPEARE, WILLIAM.  
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 HENDERSON, Miss E. ROBERTINE.  
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 Alwina Valleria.  
 LARKCOM, Madame AGNES.  
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 Jane Martin.  
 WHITE, Miss MAUDE VALÉRIE.  
 WILSON, Miss HILDA.  
 ZIMMERMANN, Miss AGNES.



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 BAILY, WILLIAM.  
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 BARNBY, Sir JOSEPH.  
 BARNETT, ROBERT.  
 BAUMER, HENRY.  
 BENNETT, Sir WM. STERNDALÉ, Mus.  
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 BLAGROVE, RICHARD.  
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 GODFREY, Lieut. DAN.  
 GODFREY, FREDERICK.  
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     Mus. D. Cantab., Oxon. et Dub.  
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| FISON, BERNARD.                      | RIVER, ERNEST.                       |



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 GOOLD, Miss ETHEL.  
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 MOSS, Miss KATIE E. B.  
 MOSS, Mrs., late Miss Rhoda Barkley.  
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 MUKLE, Miss MAY H.  
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Mayer, Daniel, Esq., J.P. ... ..	5	5	0
Moorsom, Mrs. ... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased) ... ..	1	1	0
Ramsden, Archibald, Esq. ... ..	105	0	0
Ramsden, Archibald, Esq. (second donation) ... ..	100	0	0
Renshaw, J., Esq. ... ..	1	1	0
Robinson, Henry R. A., Esq., A.R.A.M. ... ..	1	1	0
R. A. M. Club ... ..	10	10	0
Royal Academy Musical Union ... ..	10	10	0
Royal Academy of Music—Net Profits of Commemoration Concert, 17th May, 1894 ... ..	62	10	2
Royal Academy of Music—The Bequest of William Dorrell, Esq., Student, Professor, and Fellow ... ..	200	0	0
Sparrow, Charles E., Esq. ... ..	3	14	0
Strathcona & Mount Royal, The Rt. Hon. Lord ... ..	210	0	0
Tertis, Lionel, Esq. ... ..	1	1	0



## FORM OF BEQUEST.

### FOR THE PURPOSE OF FOUNDING A SCHOLARSHIP.

*I give to the Royal Academy of Music the sum of £*  
*(here insert "free of legacy duty," if that be the intention)*  
*for the purpose of founding, in accordance with Rules and Regulations to*  
*be from time to time made by, or under the authority of the said Royal*  
*Academy of Music, a PERPETUAL SCHOLARSHIP, having for its*  
*object the promotion and cultivation of (here describe the object) and to*  
*be called (here give the name by which the foundation is to be known) such*  
*Scholarship to be endowed with the net annual income of the said sum*  
*of £*

---

## FORM OF SPECIFIC BEQUEST.

*I give (here insert "free of legacy or succession duty," if that be the*  
*intention) to the Royal Academy of Music for the general purposes thereof*  
*or any of those purposes specifically designated by or under the authority*  
*of the said Royal Academy of Music (here describe the subject-matter of the*  
*gift, be it either a simple pecuniary legacy or a specific thing, such as land, stock in*  
*the funds, musical instruments, or the like).*



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